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ABSTRACT

The unit is designed for presentation to gifted junior and senior high students interested in aesthetics. The orientation is to familiarize students with a variety of arts pieces while exploring related philosophical ideas. Information provided includes a listing of objectives, materials, and ideas for presentation for the following nine subjects: the nature of beauty, the nature and variety of art, the purposes of art, traditional techniques, contemporary techniques, traditional art, contemporary trends in art, and the evaluation of art. Sample forms for informal evaluation of paintings are appended. (CL)

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AESTHETICS

A Study Unit Designed for
Education of the GIFTED in the Humanities and the Arts
by

PROJECT ALPHA
Advanced Learning Program in the Humanities and Arts

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This Unit has been prepared as part of Project ALPHA's efforts to design and develop innovative and challenging materials for Gifted Education. The Project Staff has endeavored to produce units that: (1) provide a strong interdisciplinary blend of the content and strategies of the Humanities and Arts; (2) foster both critical and creative thinking; (3) provide stimulating and enriching experiences for Gifted students; and (4) encourage the use of multiple teaching methods and styles.

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ALPHA UNIT

AESTHETICS

OBJECTIVES:

1. To aid and encourage students in their development of an aesthetic sensitivity.
2. To help students develop an awareness and understanding of the value of art in our lives and our culture.
3. To guide students in their development of critical standards for the judgment of art.
4. To foster creativity and encourage the production of new art.

NOTE TO THE TEACHER:

This unit is designed for presentation to junior high/senior high students interested in the study of beauty and art. The orientation of this unit is to acquaint students with numerous pieces from the variety of arts while exploring such philosophical ideas as the nature of beauty, the nature and purposes of art, and the standards and concepts involved in the evaluation of beauty and art. Also to be studied are such topics as creative techniques, styles and movements, contemporary trends, etc. Students will be expected to gather knowledge and demonstrate a comprehension of the elements of traditional and contemporary art. But, very importantly, they will be asked to do an analysis and synthesis of the key concepts in the study of beauty and art. Further, they will be asked to develop criteria and conduct evaluations of a variety of works of art. Additionally, if the teacher feels it is appropriate to the goals and parameters of the program, they may be asked to create original pieces of art. This unit is designed basically as a unit of philosophy, but the understanding and practice of creativity is strongly encouraged.

This study unit is comprised of nine subjects or sections. It is important that it be understood that each subject is designed to be flexible in content, to use a good number and variety of materials, and to have the capacity for expanded and in-depth study. The subject sections are, of course, designed to overlap and build upon one another. They may, however, be used independently or may be combined into a number of smaller "sub-units". Thus, depending on program goals, student interest, time availability, etc., each subject section may be viewed as a "lesson" or expanded to comprise a "seminar" on a particular aesthetic topic. The unit as a whole has the potential to be a short, but comprehensive, seminar, or it may be expanded into a detailed, in-depth course of study. These decisions are left to the judgment of those implementing the program.

An additional comment seems to be important. The best way to study and learn of art is through the experience of the arts themselves. Slide shows, art prints, etc., are sometimes the best substitutes, but in-person experiences such as visits to museums, attendance at dramas, etc. are to be considered the best exposures. Further, actual student involvement in the creative artistic process may be deemed especially appropriate.

AESTHETICS

SUGGESTED MATERIALS:

Audio Visual

An Inquiry into Human Perception: The Nature of Beauty and Ugliness, (2 parts, sound/slide program), The Center for Humanities, Inc. White Plains, New York, 1973.

The Metropolitan Museum Seminars in Art (5 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1972.

Learning to See and Understand: Developing Visual Literacy, (2 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1973.

East Meets West: A Contrast in Values and Cultures, (2 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1972.

The Reality of Imagination: An Inquiry into Human Creativity, (2 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1974.

The Humanities: An Approach to Living in the Modern World, (1 part, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1974.

The Film, Art and Man, audio/visual kit., Scholastic Magazine, Inc., Englewood Cliffs, New Jersey, 1972.

Beyond Reality, Art and Man, audio/visual kit, Scholastic Magazine, Inc., Englewood Cliffs, New Jersey, 1974.

China, Art and Man, audio/visual kit, Scholastic Magazine, Inc., Englewood Cliffs, New Jersey, 1972.

Contemporary Artists at Work, (3 parts), Harcourt Brace Jovanovich, Inc., New York, New York, 1975.

The Center for Humanities Seminars in Modern Art, (4 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1975.

Roots of Our Culture: Art, Architecture, (2 parts, sound/filmstrip program), Ian Mininberg, Keyboard Publications, New Haven, Connecticut, 1979.

Design, (2 parts, sound/filmstrip program), Nick Rossi, Keyboard Publications, New Haven, Connecticut, 1977.

China, (2 parts, sound/filmstrip program), Nick Rossi, Keyboard Publications, New Haven, Connecticut, 1972.

Japan, (2 parts, sound/filmstrip program), Nick [illegible]i, Keyboard Publications, New Haven, Connecticut, 1974.

Why Man Creates,(3 parts, sound/slide program), The Center for Humanities, Inc., White Plains, New York, 1973.

Invitation to Music and Art, (8 parts), Keyboard Publications New Haven, Connecticut.

20th Century Music and Art, (2 parts, sound/filmstrip program), Keyboard Publications, New Haven, Connecticut, 1968.

Music of India, (1 part), Keyboard Publications, New Haven, Connecticut, 1966.

Images of Man 2, (4 parts, sound/filmstrip program), Scholastic Magazines, Inc., Englewood Cliffs, New Jersey, 1973.

The Age of Leonardo and Michelangelo, (4 parts, sound/filmstrip program), Guidance Associates, Pleasantville, New York, 1971.

Printed Materials

Philosophy of Art, Virgil C. Aldrich, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1963.

Art and the Future, Harold Taylor, Art Education, Blauvelt, New York.

Through the Arts to the Aesthetic, Stanley Madeja and Sheila Onuska, Cemrel, Inc., St. Louis, 1977.

The Humanities Through the Arts, F. David Martin and Lee A. Jacobus, McGraw-Hill, Inc., New York, 1978.

Perspectives in Aesthetics, Peyton E. Richter, Bobbs-Merrill Company, Inc., Indianapolis, 1967.

Great Treasury of Western Thought, Mortimer J. Adler and Charles Van Doren, R. R. Bowker Company, New York, 1977.

The Humanities, Dudley/Farley/Rice, McGraw-Hill Book Company, New York, 1978.

Art:Of Wonder and a World, Jean Mary Norman, Art Education, Inc., Publishers, Blauvelt, New York, 1978.

Art: The Way It Is, John Adkins Richardson, Prentice-Hall, Inc. Englewood Cliffs, New Jersey.

Exploring the Visual Arts, Burton Wasserman, Davis Publications, Inc., Worcester, Massachusetts, 1976.

Art in Your World, Brommer/Horn, Davis Publications, Inc., Worcester, Massachusetts, 1977.

Ballet Art,Clarke/Crisp, Clarkson N. Potter, Inc., N.Y. 1798

Art: Tempo of Today, Jean Mary Norman, Art Education, Inc., Blauvelt, N.Y. 1978.

Art Fundamentals, Ocvirk,et al., Wm. C. Brown Co., Dubuque, Iowa, 1960.

Purposes of Art, Albert E. Elsen, Holt, Rinehart and Winston, Inc., New York, 1962.

The History of Art, H. W. Janson, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1977.

The Book of Posters, Laliberte/Mogelon, Art Education, Inc., Blauvelt, N.Y.

Art Appreciation Made Simple, J.P. Sedgwick, Jr., Doubleday & Co., Inc., Garden City, N.Y., 1959.

Man Creates: Musicians, Patton Pending, Redwood City, California, 1976.

The Impressionists, Denis Thomas, Castle Books, Inc., Secaucus, New Jersey, 1975.

Art Nouveau, Rossana Bossaglia, Orbis Publishing, London, 1971.

Norman Rockwell Illustrator, Arthur L. Guptill, Watson-Guptill Publications, New York, 1975.

Calder, Maurice Bruzeau, Harry N. Abrams, Inc., New York, 1979.

Winslow Homer, Albert Ten Eyck Gardner, Bramhall House, New York, 1961.

The Art of Walt Disney, Christopher Finch, Walt Disney Productions, Burbank, California, 1975.

Two Worlds of Andrew Wyeth, Thomas Hoving, Houghton Mifflin Company, Boston, 1978.

Rousseau, David Larkin, Ballantine Books, New York, 1975.

French Impressionist Masterpieces, D. Kelder, Crown Publishers, Inc., New York, N.Y.

Michelangelo, Reynal and Company, New York, N.Y.

Impressionism, Jane Clay, Chartwell Books, Inc., Secaucus,N.J.,1971.

Leonardo Da Vinci, Reynal and Company, New York, N.Y.

Man Creates: Artists, Patton/Maletis, Patton Pending, Redwood City, California, 1976.

Art/Design, Clark/Zimmerman, Art Education, Inc., Blauvelt,N.Y.,1978.

Posters by Painters, Evelyn and Leo Farland, Harry N. Abrams, Inc., New York, 1978.

Concepts of Design (10 Volume Series), Brommer et al., Davis Pub., Inc., Worcester, Mass., 1975.

Western Sculpture, R. Butler, New York Graphic Society, Boston, 1975.

Architexture, Patton/Maxon, The Red Apple, Stanford, Calif., 1976.

World Architecture, Trewin Copplestone, Ed., Chartwell Books, Inc., Secaucus, N.J., 1963.

Great Architecture of the World, J.J. Norwich, Bonanza Books, New York, 1978.

The Victor Book of Opera, H.W. Simon, Simon and Schuster, Inc., New York, 1976.

Music of the Western World, L. Alberti, Crown Publishers, Inc., New York, 1968.

The Larousse Encyclopedia of Music, Geoffrey Hindley, Chartwell Books, Inc., Secaucus, N.J., 1971.

Opera Themes and Plots, Rudolph Fellner, Simon and Schuster, Inc., New York, 1958.

Film: Real to Reel, David Coynik, McDougal,Littell and Co., Evanston, Illinois, 1976.

The Celluloid Literature, Wm. Jinks, Glencoe Press, Inc., Beverly Hills, California, 1974.

Understanding Movies, Louis D. Gianetti, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1976.

The Theatre Experience, Edwin Wilson, McGraw-Hill Book Company, New York, 1976.

The Rhetoric of Film, John Harrington, Holt, Rinehart and Winston, Inc., New York, 1973.

Making a Ballet, Crisp/Clarke, Macmillan Pub.,New York, 1974.

Understanding Ballet, Crisp/Clarke, Harmony Books, New York, 1976.

The Art of Color Photography, John Hedgecoe, Simon and Schuster, Inc., New York, 1978.

The World of Music, Hugo D. Marple, Allyn & Bacon, Boston, 1975.

Exploring Photography, Bryn Campbell, Hudson Hills Press, Inc., N.Y., 1978.

AD Profiles-Bruce Goff, Sargent/Mooring, Eds., Architectural Design, London, 1978.

Rock Album Art, Angie Errigo, Octopus Books Ltd., London, 1979.

Picasso, Gaston Diehl, Crown Publishers, Inc., New York, 1977.

Picasso, Denys Chevalier, Crown Publishers, Inc., New York, 1978.

Van Gogh, Rene Huyghe, Crown Publishers, Inc., New York.

Chagall, Raymond Cogniat, Crown Publishers, Inc., New York, 1978.

Lautrec, Edouard Julien, Crown Publishers, Inc., New York, 1976.

Mary Cassatt, Jay Roudebush, Crown Publishers, Inc., New York, 1979.

Rodin, Y. Taillandier, Crown Publishers, Inc., New York.

Dance, Tamake Highwater, A & W Publishers, Inc., New York, 1978.

Illustrated Encyclopedia of Western Art, M. Bisacre et al, Eds., Exeter Books, New York, 1979.

A History of Ballet and Dance, Alexander Bland, Praeger Publishers, New York, 1976.

Masterpieces of Western Sculpture, Howard Hibbard, Harper & Row, New York.

Philosophy and Literature, Cameron Thompson, Harcourt Brace Jovanovich, New York, 1969.

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Additional Audio Visual Suggested Materials

The Art of Japan, (Art & Man sound/filmstrip Program), Scholastic Magazines, Inc., Englewood Cliffs, New Jersey.

The Challenge of Freelance Photography: A Photo/Interview with Judith Geftner, (1 part, sound/slide program), Science and Mankind, White Plains, New York, 1979.

Responding to the Moment: The Photography of Bark Uzzle,(1 part, sound/slide program), Science and Mankind, White Plains, New York, 1979.

The Photographer's Art: An Interview with Ralph Gibson,(1 part, sound/slide program), Science and Mankind, White Plains, New York, 1979.

UNIT: AESTHETICS

SUBJECT: The Nature of Beauty

OBJECTIVES: To encourage and develop aesthetic awareness in students in order that they may more fully experience beauty in the world.

To philosophically investigate the nature and principles of beauty.

To define and describe the aesthetic experience.

To examine the cultural and temporal relativity of beauty.

To aid students in the clarification and development of personal standards of beauty.

MATERIALS: An Inquiry Into Human Perception: The Nature of Beauty and Ugliness (Sound/slide program)

Learning To See And Understand: Developing Visual Literacy (Sound/slide program)

Philosophy and Literature

Perspectives in Aesthetics

Great Treasury of Western Thought

(See Suggested Materials List for details.)

PRESENTATION:

- Because of this unit's goals and emphasis, the "beauty" that will be of major concern is physical beauty, the beauty perceived by the senses. The teacher is free, however, to enlarge this topic to include other types of beauty. Some of the suggested materials may be of help even with the enlarged study.

- The teacher may begin this section by asking the students for some early definitions of beauty. The teacher may also ask what standards are involved in judging something to be beautiful. Are these judgments rational or logical? Are they affective or emotional? Are they a mixture of both types?

- The sound/slide program An Inquiry Into Human Perception: The Nature of Beauty and Ugliness may be shown. Both parts are interesting and informative, and the teacher's guide provides some interesting discussion questions and activities.

- The following is a list of discussion questions that seem to be especially relevant to this unit's concerns and objectives:

  What is Beauty?

  How do we experience beauty? Which senses do we use? Which combinations of senses may be used? Why do we call sights and sounds beautiful, but usually do not refer to odors, tastes, and tactile sensations as beautiful?

  What "makes" something beautiful? Is it a quality or charactertistic of the thing, or is it our reaction to it?

  Where is Beauty? Is it in the object perceived? Is it in the perceiver (the eye of the beholder)? Is it part of a dynamic relationship between the object and perceiver?

  Is beauty related to cultures and times? Is what is beautiful for a modern American the same as that for a modern Russian, a modern Japanese, an American in 1900, an American in 1955, etc.?

  If beauty is culturally and temporally relative, what counted as beautiful in the 1950's, 1960's, 1970's? What are today's standards of beauty?

  Have there been times when more than one definition or standard of beauty was accepted by a society? Give examples. Do we have more than one standard today?

  Who are the beautiful people today? (This is not a request for a definition, but for a listing of persons.) What qualities do they share? What qualities are unique? Are we told by the media who the beautiful people are?

Do our perceptions of beauty change? What factors are involved in our perceptions? (Past experience, present state of mind, feelings about ourselves, feeling about the object beheld, etc.)

Is it true that "Everything is beautiful in its own way"? What kinds of things can be beautiful?

Is external beauty a reflection of inner beauty?

What are our ideas about beauty? Some would say that beauty is that which is natural, clear, simple. Others would say it is that which is artificial or man-made, complicated, ornate? Study examples of these characteristics. What are the students' preferences? Ask those who state preferences to justify their statements.

Are there any universal standards of beauty? Are there some standards on which most people might agree?

Is beauty a completely personal experience? Is it an experience that a person doesn't have to explain or justify? Could a person do so if he chooses? Can any two people agree on something being beautiful for the same reasons? Can their meanings be exactly the same?

- Beauty has been a matter of strong interest and serious study among philosophers for many centuries. It may be a challenging experience for the students to analyze and evaluate some of the philosophical definitions and arguments contained below.

(Note to the Teacher: For a series of philosophical and literary readings on this subject, see Philosophy and Literature in the Suggested Materials List.)

Thomas Aquinas:

Beauty is "that which pleases when it is perceived." (The Pocket Aquinas, p. 261)

"Beauty and good in a subject are the same, for they are based upon the same thing, namely, the form." (Summer Theologica, I,5,4)

"Hence, those sense powers that are most cognitive, namely, sight and hearing, which are the servants of reason, are chiefly concerned with the beautiful." (The Pocket Aquinas, p. 263)

"Beauty includes three conditions: integrity or perfection, since those things which are impaired are by the very fact ugly; due proportion or harmony; and lastly, brightness or clarity, whence things are called beautiful which have an elegant colour." (Summa Theologica, I, 39, 8)

George Santayana (Excerpts from The Sense of Beauty)

"A definition that should really define must be nothing less than the exposition of the origin, place, and elements of beauty as an object of human experience." (Philosophy & Literature, p. 130)

Beauty "...is value positive, intrinsic, and objectified. Or, in less technical language, Beauty is pleasure regarded as the quality of a thing." (Ibid., p.131)

"Beauty is a value; that is, it is not a perception of a matter of fact or of a relation: it is an emotion, an affection of our volitional and appreciative nature. An object cannot be beautiful if it can give pleasure to nobody...." (Ibid.)

"There is notoriously no great agreement upon aesthetic matters; and such agreement as there is, is based upon similarity of origin, nature, and circumstance among men, a similarity which, where it exists, tends to bring about identity in all judgments and feelings. It is unmeaning to say that what is beautiful to one man ought to be beautiful to another.: (Perspectives in Aesthetics p. 332)

"Beauty is an emotional element, a pleasure of ours, which nevertheless we regard as a quality of things..." (Ibid., p.333)

"Further, this pleasure must not be in the consequence of the utility of an object or event, but in its immediate perception; in other words, beauty is an ultimate good, something that gives satisfaction to a natural function, to some fundamental need or capacity of our minds." (Ibid.,p.334)

Ralph Waldo Emerson:

"We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes. (Considerations by the Way)

John Dewey:

"There is an old formula for beauty in nature and art: Unity in variety." (Art As Experience, VII)

Edmund Burke:

"By beauty, I mean that quality, or those qualities in bodies by which they cause love, or some passion similar to it." (Burke goes on to distinguish these passions from desire and lust. Perspectives In Aesthetics, pp.104-105)

Immanuel Kant (From Analytic of the Aesthetical Judgment):

"...That which GRATIFIES a man is called pleasant; that which merely PLEASES him is beautiful; that which is ESTEEMED (or approved) by him...is good...we may say of all these three kinds of satisfaction, that of taste in the Beautiful is alone a disinterested and free satisfaction; for no interest, either of Sense or of Reason, here forces our assent." (Perspectives in Aesthetics, p.132)

"Hence (when one man says)...'the thing is beautiful;' and he does not count on the agreement of others with this his judgment of satisfaction, because he has found this agreement several times before, but he demands it of them." (Ibid.,p.133)

"The beautiful is that which pleases universally without (requiring) a concept." (Ibid.,p.135)

- After reviewing the works of the philosophers and conducting class discussions, the students should be encouraged to develop their own definitions for beauty and justifications for those definitions. They should also attempt to answer the questions and problems related to this topic (recognizing, of course, that there may not be complete or definitive answers to some of them).

UNIT: AESTHETICS

SUBJECT: The Nature and Variety of Art

OBJECTIVES: To philosophically examine the nature of art.

To study the relationship of beauty and art.

To describe and define the aesthetic experience as it relates to art.

To examine the variety in form and subject matter of art.

To provide students with an overview of traditional and contemporary art.

MATERIALS: Metropolitan Seminars in Art (Sound/slide program)

Center for Humanities Seminars in Modern Art (Sound/slide program)

Why Man Creates (Sound/slide program)

Invitation to Art & Music Series (Mixed media program)

Art: Of Wonder and A World

Art: Tempo of Today

The Humanities Through the Arts

Art: The Way It Is

Design Concepts Series

Art In Your World

Purposes of Art

Exploring the Visual Arts

The Book of Posters

The Illustrated Encyclopedia of Western Art

The Art of Color Photography

Understanding Ballet

Understanding Movies

Selected art prints, sculpture replicas, slides, etc.

(See Suggested Materials List for details)

PRESENTATION:

- We use the word "Art" so often that we seem to be very comfortable about it. The only time that a question usually occurs is when a person debates whether a piece (usually of modern art) should be called art. The students may find it interesting, however, to know that some experts have difficulty defining "art" and that a variety of definitions have evolved.

  One problem related to the word, which occurs especially when the students are reading the works of early thinkers, is that the word has undergone a significant change in meaning. From the time of the Greeks to approximately the end of the eighteenth century, the word "art" referred to the skill of making anything (a sculpture, but also a ship, a mathematical computation, etc.) The artist was someone who possessed that skill, and the great artist possessed that skill in a greater degree. In this sense "art" referred to a skill not a product.

  In the last couple of centuries, "art" has taken on a more restricted meaning referring to paintings, sculptures, literary and musical compositions, etc. "Fine art" was a term coined in the late eighteenth century to refer to those arts that were ends in themselves and to be enjoyed as such as compared to those which had some further purpose. Thus, the art in a museum may be there simply to be enjoyed, while the art in a commercial, though pleasing, may be seen as helping to sell a product.

  Note: In this Unit, the term "Art" is used generically unless otherwise indicated. Thus, when we speak of art, we are referring to painting, dance, drama, literature, etc.

- The teacher may ask the students to consider the following statements which are intended to help define art and to provide some insight into the value that art has for humans.

  "Art -the conscious use of skill and creative imagination especially in the production of aesthetic objects; also: works so produced." (Webster's New Collegiate Dictionary, p.63.)

"Art begins when one person with the object of joining another or others to himself in one and the same feeling expresses that feeling by certain external indications." (Leo Tolstoy, Philosophy & Literature, p.126)

"To evoke in oneself a feeling one has once experienced and having evoked it in oneself then by means of movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others experience the same feeling - this is the activity of art." (Tolstoy, Ibid., p. 127)

"Literary and artistic productions never grow old, in this sense, that they are expressions of feeling, changeless as human nature." (Claude Bernard, Experimental Medicine, II,2.)

"Art is the objectification of feeling, and the subjectification of nature." (Susanne K. Langer, Mind, I,4.)

"The subject matter of art is life, life as it actually is; but the function of art is to make life better." (George Santayana, Life of Reason, IV,4.)

"Art is 'production through freedom'." (Immanuel Kant, Critique of Judgment, p.183.)

"The value of art lies in making people happy, first in practicing the art and then in possessing its product." (Santayana, Perspectives in Aesthetics, p.347.)

"If happiness is the ultimate sanction of art, art in turn is the best instrument for happiness." (Santayana, Ibid., p 349.)

"The message is the motivating force of a work of art." (Olive Riley, Your Art Heritage, p.6.)

- After having discussed the above statements, the students may attempt to synthesize their own definitions of art and express what they feel is the value of art. (Note: for a study of the purposes of art, see that section in this Unit.)

- Another term with which the students should become familiar is "Aesthetics," sometimes written "Esthetics." Although the early Greek philosophers studied beauty, it wasn't until the nineteenth century that the term came into use. Aesthetics is that branch of philosophy that deals with

beauty in both art and nature and with the criteria for judging that beauty. While participating in this unit, then, the students will be aestheticians.

- As to the value of studying aesthetics, Sherry Browning in Phi Delta Kappan, LV, No. 10, has offered this fine statement:

  "Aesthetic Education is instruction designed to enrich people's lives by increasing their capacity to use their senses joyfully in experiencing their world. The meaning to be found in aesthetic experiences depends upon the person's ability to truly use those experiences, to know their significance, and discriminate among their properties."

- Anything, not just formal art, can be looked at aesthetically. According to Ellen Garms in Art Teacher, Winter, 1976, all one has to do is to look at an object without relating it to anything outside itself. Ask the students to look at common classroom items aesthetically and discuss their "discoveries."

- Arrange for a nature walk, even on school grounds, so that the students can take the time to truly look at a tree, a blade of grass, a flower, without rushing by it on the way to someplace else.

- In order to provide the students with an overview of art, shows of slides selected from the available programs, examination of some of the books listed above, art print displays, selected pieces of music, excerpts from great literary work, sculpture replicas, etc. can used to provide initial experiences in the fine arts. The selection of these works is left to the discretion of the teacher.

- Additionally, the teacher using Art In Your World and the Design Concepts Series as a classroom reference can help to make the students aware of how prevalent art is in their community, school, home, shopping center, etc. Perhaps a class project in art awareness can be initiated in order to help students develop a day-to-day sensitivity to art.

- Regarding the aesthetic experience, per se, we are faced with the problem of attempting to define and communicate something which is, for the most part, indescribable. And it seems the more intense the experience, the less communicable it becomes. Thus, in studying this topic of beauty and art and their relationship, the students should be aware that final answers and definitions may not be forthcoming, but we can sense beauty, explain the conditions under which aesthetic experiences are possible, and explore inwardly to analyze the sensations, emotions, and other reactions we feel when we experience something aesthetically. We can then attempt, in what we know to be a limited fashion, to communicate and share our experiences, to encourage others to see what we see, feel what we feel, and take part with us in an amazing and beautiful human experience. It should be remembered, though, that the aesthetic experience is deeply personal and while we may very much want to share it in any particular instance, we may have to be satisfied that the enjoyment has at least been ours and the experience has been rewarding to us.

UNIT: AESTHETICS

SUBJECT: The Purposes of Art

OBJECTIVES: To explore the variety of purposes for the creation of art.

To study and analyze the variety of roles that artists have assumed.

MATERIALS: Purposes of Art

Why Man Creates (Sound/slide program)

Metropolitan Seminars in Art, Part E

Contemporary Artists At Work

Perspectives in Aesthetics

Books on selected artists

Selected slides, art prints, etc.

(See Suggested Materials List for details.)

PRESENTATION:

- The teacher may begin this subject section by asking: "Why does mankind create art?" Initial answers can be accepted and recorded, but the teacher should not attempt to complete this issue. Rather, this question should act as lead-in to the section.

- The sound/slide program Why Man Creates can be shown as an overview of major themes and purposes of art and the roles that artists have assumed in response to them. (The handling of religious themes should be especially previewed by the teacher.)

- The sound/slide shows "The Artist as Social Critic" and "The Artist as Visionary" from the Metropolitan Seminars in Art may be shown to present two specific roles of artists and the impact they have had in fulfilling their purposes. The limits of works done for these reasons is also discussed.

- Referring to the slide shows and to the students' initial answers to the question of why man creates art, the class should now attempt to compile a comprehensive listing of why humans have been motivated to create art.

  In compiling the list the teacher should focus on answering two questions, which are really two sides to the same question:

  What are the purposes of art?
  What are the roles of artists?

- In helping students to analyze the above questions, the following discussion questions are suggested:

  Why did cavemen paint the walls of the caves?

  Why did the North American Indians decorate their teepees or their bodies? Why did they dance?

  Why did the Central and South American Indians have such magnificent temples and ornate pieces of jewelry?

  Why did primitive Africans construct wooden idols and a variety of musical instruments?

  What relationships have been depicted in art? (With self, God, society, nature, loved ones, etc.)

  Why did the Egyptians have such elaborate funerary art and architecture?

  Discuss the following quotation from George Santayana: "In art more directly than in other activities man's self-expression is cumulative and finds an immediate reward;..." (Perspectives in Aesthetics, p.349)

  Considering self-expression as a major motivation for art, what ideals, emotions, etc. are expressed through art? (Celebration of life, love, the pursuit of perfection, patriotism, religious fervor, lifting the mind from earthly to heavenly concerns, celebration of nature's wonders, chaos, alienation, inhumanity, anti-war sentiments, future visions, hopes, despair, rebellion, peace, the wish for immortality, social criticism, heroism, the dream or fantasy world, etc.)

  Does man create out of a need for beauty?

  Does man create in order to better understand himself?

Why do people dance?

Why do people make music?

What are the artistic purposes of dramas, films, shows, etc?

What kinds of love have been depicted in art?

Why does the government require, for some architectural projects, that a certain percentage of the budget go for art?

In what ways have people created art for money or commercial reasons?

Why do the students themselves paint, write poetry, or create works of art?

- The class can go beyond the analysis of the purposes of art and the roles of artists by evaluating both purposes and roles. Are some purposes"higher" than others? More appropriate? Contradictory? Are some roles more valuable? Demeaning? Necessary?

The students, of course, should examine their own standards in answering these questions.

- Some further questions, those considering the life styles of artists, may be asked.
  Why have many artists led such unusual lives?
  Such life styles have been referred to as being "almost... a natural law, but...none the less a scandal." (Santayana, Perspectives in Aesthetic, p.348) Comment on this quotation and discuss what may be "appropriate" to an artist's life style?
  Are there, or should there, be any limits on an artists life style, choice of subject matter, creativity, etc.?

- Summarize and evaluate this subject section.

UNIT: AESTHETICS

SUBJECT: Traditional Techniques

Objectives: To analyze and explore the techniques of traditional art.

To aid students in the understanding of the technical and creative processes of traditional art.

Materials: The Metropolitan Seminars in Art, Parts C and D, (Sound/Slide Shows)

Invitation to Music and Art (Mixed Media Kits)

Art Fundamentals

Art: The Way It Is

Design Concept Series (Elements of Design Set and Principles of Design Set)

Selected slides, art prints, etc.

For traditional techniques in Oriental painting, music and architecture:

China (Sound/Filmstrips)

China: People and Their Music (Mixed Media Kit)

Japan (Sound/Slides)

Japan: People and Their Music (Mixed Media Kit)

(See Suggested Materials List for details.)

Presentation:

- Present "Composition: As Pattern, Structure, Expression" sound/slide show (25 minutes) from Metropolitan Seminars in Art.

- Conduct discussion and evaluation of the contents of "Composition" above. By re-showing selected slides or using art prints, have students demonstrate a comprehension of the subject. Then ask students to evaluate the impact and effectiveness of selected works. Encourage them to share their own aesthetic reactions to the paintings.

- Utilizing Design Concept Series, Art Fundamentals and Art: The Way It Is, illustrate and discuss the key elements of art design to include:

  - Line
  - Space
  - Texture
  - Color and Value
  - Shape and Form
  - Balance and Unity
  - Contrast
  - Emphasis
  - Movement and Rhythm
  - Pattern

- Follow theoretical presentation with a critical examination of art works in order for students to experience the effectiveness of good and poor utilization of theoretical art elements.

- Encourage and provide students opportunity to experiment and apply the theoretical design concepts in their own art. The problems in Art Fundamentals may prove especially useful.

- If circumstances permit, conduct the above activities in seminar format. Individual or small groups of students may choose one design concept, research it, and make presentations for discussion to class. They may choose art works for evaluation and/or set up group activities for application of the concepts.

- Show "Technique: Fresco" (9 min.), "Technique: Tempera and Oil" (7 min.), and"Technique: Water Color, Pastel and Prints" (9 min.) from Metropolitan Seminars in Art sound/slide kit.

- After each presentation, discuss the techniques with the students, supplement slide shows with actual pieces of art if practicable and, if appropriate, provide students with the opportunity to experiment and apply the techniques through actual artistic production.

- For study of traditional techniques in music and/or oriental art, refer to teacher guides in appropriate materials listed above.

UNIT: AESTHETICS

SUBJECT: Contemporary Techniques

OBJECTIVES: To analyze and explore the techniques of modern art.

To aid students in the understanding of the technical and creative processes of contemporary art.

MATERIALS: Contemporary Artists at Work (Sound/Filmstrip)

Art Fundamentals

Art: Tempo of Today

Art: Of Wonder and a World

Art: The Way It Is

Design Concept Series (Elements of Design Set and Principles of Design Set)

Selected slides, art prints, etc.

(See Suggested Materials List for details)

PRESENTATION:

- Show the sound/filmstrips in the Contemporary Artists at Work kit. There are six parts to this kit, and these parts should be separated by discussion and activities. This kit is exceptionally good, and students and teachers should find its contents especially creative and stimulating. Since many of the artists depicted are creative in their medium as well as their content and subject, students should be encouraged to experiment with the untraditional media as well as with creative expression.

- Although the filmstrips focus on discussions of the creative process and illustrations of unusual techniques, the teacher is encouraged to view these presentations as vehicles and opportunities for artistic evaluation. Possible discussion questions include:

  - Granting that all the individuals may be producing art, is it good art? Is their art or approaches to art significant in any way? In which ways?

- Do the students have a better appreciation of modern art now that they have had the opportunity to see what the artistic process and intention was? Is their judgment more positive once they comprehend what the artist is trying to do?

- Some questions about specific artists may be asked. For example: Why paint a painting that looks just like a photograph? Are farm scenes appropriate subject matter for art? Why? Etc.

-Utilizing the Design Concept Series, Art Fundamentals, and Art: The Way It Is, teacher and students may examine how the basic art elements such as line, color, balance, etc., have been synthesized and used in new ways in modern art. Study of selected modern art works, slides, art prints, or sculpture replicas will serve to provide challenging objects for analysis and evaluation. Likewise, they may provide models for stimulating the students in their own work.

- For an abundance of study examples, discussion questions, and creative art activities, refer to Art Fundamentals, Art: Of Wonder and a World, and Art: Tempo of Today.

- Additional challenging activities are described in the Suggested Activities section of this Unit.

UNIT: AESTHETICS

SUBJECT: Traditional Art

Objectives: To present for study and analysis major elements of traditional art to include subject matter and content, means of expression, artistic purpose, etc.

To help students develop an understanding and appreciation of the creativity and talent of great artists.

To provide students with an overview of major movements and styles of art.

Materials: The Metropolitan Seminars in Art, Part A, (sound/slide program)

Why Man Creates (sound/slide program)

Invitation to Music and Art (Mixed media kit)

The Age of Leonardo and Michelangelo (sound/filmstrip kit)

The Humanities

The History of Art

Art Appreciation Made Simple

Books on Individual Artists

Selected slides, art prints, etc.

(See "Suggested Materials" List for details.)

Presentation:

- Note: For purposes of this subject section "Traditional Art" will be taken to be the art, music, etc. prevalent prior to the Impressionistic Movement in the 19th Century.
- Show the sound/slide presentations "What Is A Painting?" and "Realism" from the Metropolitan Seminars in Art.
- Discuss the students' reactions to the slide show. Some of the following questions are suggested:
  - Do they prefer realism to other styles of art?
  - Is it an appropriate function of art to imitate or create an illusion of nature?

- What is or should be the intention of a realistic artist: to freeze a moment in time, to represent or glorify an event, person or scene; to interpret an event; to react to an event or scene, etc.?

- The Why Man Creates program can be shown as an overview of fifty centuries of art. The teacher is encouraged to preview the handling of the religious themes.

- Using original works, art prints, slides or museum replicas, ask the students to evaluate traditional art as to subject, medium, function, style, etc.

- Ask the students to classify the usual subjects and functions of traditional art. Answers should include portraits, landscapes, seascapes, events, glorification of deities, patriotism, etc.

  Then ask the students if the realistic approach of traditional art limited itself as to subject and functional possibilities.

- Discuss the role played, impact, etc. of certain major pieces of art in the history of the culture. Examples may include Da Vinci's Last Supper; Michelangelo's Sistine Chapel Ceiling, Goya's The Executions of the 3rd of May, Botticelli's Calumny, etc.

  Ask the students to compare such work with more modern pieces as to content, impact, function, degree of skill required, creativity, etc.

- Regarding Style, some points are worthy of understanding and discussion:

  - Style is not an extra ingredient which an artist adds to his work. As in life, style in art is the expression of the personality. It shows itself in the quality, preferences, distinctiveness, and, perhaps, inventiveness of the work. It reflects not only the artist's special management of techniques but also his or her attitudes and perspective on the world.

  - Style is present in every work, whether consciously or unconsciously a result of the artist's intentions. In most cases, it is probably rendered unconsciously.

  - Since style is a reflection of the personality, when the personality changes, the artist's style will show change.

- Even when an artist is "working in the style" of someone else, his personal style will come through. (One exception may be the cases of great forgery.)

- Styles may be based on a number of elements.

  When a particular master artist has so much impact as to have a number of "imitators", the style may grow into a school. Certain qualities of the artists in the school will be similar.

  Historical styles reflect similarities of people living at the same time and place, e.g. the Italian Renaissance, Early American, T'ang Dynasty, etc.

  Some styles are based on attitudes and ideas. Examples would include naturalism, realism, impressionism, expressionism, surrealism, cubism, etc.

- Styles change, overlap, and interbreed. A style will decline when its ideas or concerns cease to be important.

- Within the realm of traditional art, two great stylistic dualisms have emerged: classic-romantic and comic-tragic.

- Two major style categories which will be discussed here are the Classic and the Romantic. Two other categories, the Tragic and the Comic, are seen as applying primarily to literature and drama and in only a limited degree to painting, sculpture and music. They will not be discussed here. For background information on all four categories, the teacher and student are encouraged to see The Humanities, Chapter 17.

- Classic qualities are those qualities that supposedly characterized the Greek and Roman authors. These would include: clarity, simplicity, restraint, objectivity and balance.

- Romantic qualities are those qualities seen in the medieval romance. These would include "love of the remote and indefinite; escape from reality; lack of restraint in form and emotions; and a preference for picturesqueness, grandeur, or passion, rather than finish and proportion." (Humanities, p. 431)

- These two styles are basically opposed. The following chart is offered as a guide to their contrasts. The teacher is encouraged to present illustrations of the qualities in examples of art. Some such examples will be provided at the end of the chart.

Classic	Romantic
restrained	unrestrained
concerned with the real	concerned with the fantastic
idealization of the everyday	deals with strange, unusual
finished	unfinished
great beauty of form	imperfect
simple	complex
objective	subjective
finite	infinite
may be exemplified by an arrow	exemplified by a sail-boat
Greek Temple	Medieval Cathedral
Mozart	Beethoven (5th & 9th Symph.)
Medea	Hamlet

- After a discussion and evaluation of the styles as to function, content, impact, etc., the students may be asked to register and justify personal preferences as to style.

- If the teacher wishes to take a more historical approach to traditional art or an approach which concentrates on one form of art at a time, the Suggested Materials List can be consulted for some very good sources.

UNIT: AESTHETICS

SUBJECT: Contemporary Trends in Art

Objectives: To foster an aesthetic awareness and sensitivity to the ideas and modes of contemporary art.

To help students develop an understanding and appreciation of the creativity and talent of modern artists.

Materials:

The Center for Humanities Seminars in Modern Art (sound/slide program)

The Metropolitan Seminars in Art, Part B, (sound/slide program)

Contemporary Artists at Work (sound/filmstrips)

Invitation to Music and Art (Mixed media program)

Twentieth Century Music and Art, (sound/filmstrips)

The Humanities

Art and the Future

Art: Of Wonder and A World

Art: Tempo of Today

Art: The Way It Is

Art Fundamentals

Art Appreciation Made Simple

The Impressionists

Books on Selected Artists

Selected art prints, slides, etc.

(See Suggested Materials List for details.)

Presentation:

- As an introduction to this subject section, the class may discuss the following statement by Peyton Richter interpreting the aesthetic philosophy of Immanuel Kant:

  "The works of artistic geniuses are never mere imitations; they are original creations, exemplary models." (Perspectives in Aesthetics, p. 129.)

To what extent are modern movements in art justified by this statement?

- There are a number of discussion questions that may be used throughout this section. Some are listed below. The teacher may decide when it is appropriate to introduce or re-examine the topics.

  Are modern works Art?
  (The students may come to decide that many things qualify as art, including those pieces called art, or poetry, or whatever by whoever produces them. They may also come to decide that other questions, such as those dealing with quality, sincerity, etc. become very important.)

  Does art necessarily involve talent?

  What are appropriate subjects for art?

  Is modern art to be evaluated by the same standards as more traditional art?

  Does modern art require more comprehension (of the movements, artist's intentions, etc.) than traditional art?

- Present the sound/slide show "The Break with Tradition" from the Seminars in Modern Art.

  The students are expected to gain an understanding of the techniques, influence and contributions of the variety of artists discussed.

  Have the students discuss the meaning and value of Impressionism as a movement that took a brief glimpse of reality and painted it at top speed. Manet's statement may be discussed at this time: "There is only one truth: instantly paint what you see. When you've got it, you've got it. All the rest is humbug!"

  Ask the students why the Impressionists distorted the colors and shapes of real things.

  The Impressionists radically changed painting and music (see Invitation to Music and Art kit).
  Why did they try to redefine art? Because of their influence, how should we view art?

- Show The Reconstruction of Space" from Seminars in Modern Art.

  The students should become familiar with certain terms: cubism, primitive art, analytic cubism, collage, synthetic cubism, and bauhaus art.

  The questions listed in the beginning of this section are relevant here as are some additional questions of analysis and evaluation.

  How did cubist perspective differ from traditional perspective? How was it achieved?

  Is the collage a legitimate movement in art?
  Is the medium of the collage appropriate to art?

  To Picasso and the other cubists, what was the reality of art? How did they think art should be viewed?

  What have been the major influences of the cubist and bauhaus movements?

- Present "Exploring the Heart and Mind" from Seminars in Modern Art. (The teacher may supplement this with "Expressionism" and "Abstraction" from Metropolitan Seminars in Art.)

  The students should become familiar with the following terms: expressionism, abstraction, fauves, dada, biomorphic, mobile and surrealism.

  Again, questions dealing with appropriate subject matter, new methods and directions in art, etc., become especially relevant for discussion here. Students should be encouraged to understand this movement before evaluating it. But full discussion and evaluation is appropriate.

- Present"Contemporary Trends" from the Seminars in Modern Art.

  Terms for student comprehension include abstract expressionism, color-field painting, minimal art, "art of the real", optical or op art, pop art, conceptual art, and photo realism.

  This section may prove to be the most controversial of the sections on contemporary art. Discussion and criticism can be expected to be heavy. Review, in the

light of these most recent developments, the questions on new directions in art, subject matter, etc. Additional questions may include:

Why have modern artists completely abandoned representation in favor of pure abstraction?

Is the sincerity of (some of) these artists to be questioned?

In some cases has modern art become, not painting, but theatre or a "happening"?

Are there limits (of whatever sort) that should be placed on the creative process, or, in other words, should the imagination be disciplined in any sense?

Is "art" done by computer art?

Given that most new movements in art have met with initial rejection and even hostility, is it likely that these most extreme trends will someday be generally accepted, or do they represent a "dead-end" in art which will be rejected even by the artists who now propose them?

Additional Suggestions:

- If time and resources permit, it is encouraged that the students be given the opportunity to work in modern styles, especially impressionism, cubism, abstract expressionism, and possibly, surrealism. Neither teacher nor student should be discouraged if initial attempts are unsuccessful or approached with hesitation. Some good products can be expected and, with them, some understanding achieved.

- It is especially appropriate that formal evaluation be conducted with regard to contemporary art. Teacher and students may refer to the section on evaluation for guidelines. But it is also proper to evaluate the process of judgment. Considering the new trends in modern art, do the same standards apply? Should they be modified in any sense? Etc.

- Some final remarks may be made to deal with the topic of the future of art.

  What will the art of the future be?

How will holography and lasers affect art forms? Will they become the dominant art form?

How will movies change?

How might subject matter change in the future?

What will be the dimensions of art in the future? Will it possibly fill part of the sky with man-made aurora borealis? Might it become miniscule?

- Some interesting "perspectives" on art of the present and future can be found in The Humanities, Chapter 20. They provide some interesting insights and may be helpful in evaluation.

- As students complete this section, it may be a matter of interest to all to see if preconceived notions or preferences about modern art have changed at all because of this study.

UNIT: AESTHETICS

SUBJECT: Evaluation of Art

Objectives:

To encourage and develop aesthetic sensitivity in students.

To assist students in the exploration and analysis of personal reactions to art.

To guide students in the understanding and development of formal criteria for the judgment of art.

To provide students with challenging opportunities to evaluate a variety of art works representing different forms, styles, movements, etc.

Materials:

The Humanities
The Humanities: Student Resource Manual
The Humanities Through the Arts
Through the Arts to the Aesthetic
Perspectives in Aesthetics
Art Appreciation Made Simple
Purposes of Art
The History of Art
Philosophy of Art
Understanding Ballet
A History of Ballet and Dance
Dance
Understanding Movies
Illustrated Encyclopedia of Western Art
The World of Music
Music of the Western World
Great Architecture of the World
Selected pieces or replicas of art
(See Suggested Materials List for details.)

Presentation:

- In introducing this section, the teacher may point out to the students that they are already informal critics of art. Whenever they like or dislike a new song, choose (or change the channel) on a television program, tell a friend how much they liked a movie, and so on, they are criticizing. In even more subtle ways, when they simply give their attention to a photograph in a magazine or examine a print in a doctor's office, they are participating in a form of criticism.

- Students may question their right to criticize. In that case, they can be reminded of the tremendous amounts of exposure and experience they have. A highschool sophomore may have fifteen years of listening to music and watching shows. He will have seen thousands of photographs, at least hundreds of paintings (many firsthand), read hundreds of poems and books and will have had many more directed or unconscious experiences with art.

- Another possible objection to being an art critic is that it will interfere with the simple, direct enjoyment of the art, with the "participation" in the art. There is something to this objection, but the students may want to consider the following points. First, a more active criticism of a work may reveal complexities and subtleties of content and technique that may have gone unnoticed otherwise. These insights may then add to the participative enjoyment. Second, the criticism may take the form of reflection on the direct enjoyment. It may even take place during a second experience. We often "lose" ourselves in the first experience with a work of art. But having had the first experience, we take more to our second or further experience. Most students will probably agree that they have had the experience of "getting more out of" a poem on the second reading, or "seeing more" in a film the second time around. These further insights can add to appreciation of a work and help us to be more facile critics of future works.

- Two points should be understood by the students before continuing. It is left to the teacher's discretion to determine how much discussion is necessary.

  1. Criticism sometimes has a negative connotation. It should not. Criticism can be both positive and negative.

2. Whenever we evaluate, we should evaluate in terms of some standard. Sometimes the standard is well defined; sometimes it is intuitively understood. In either case it is appropriate to request that a critic be able to state the standards used. A simple "because I don't like it", for example, would be unacceptable.

   This brings up a further point: sometimes the first step in criticism is determining the criteria of judgment. This subject section will hopefully help in this matter.

- There are three kinds of criticism of art.

  Descriptive criticism focuses on the form of a work of art in order to determine and describe the important characteristics, complexities, and subtleties of the work. The goal of this type of criticism is to improve our understanding and to try to see and appreciate what might be missed in a more superficial judgment.

  Interpretive criticism focuses on the content of a work of art in order to understand the meaning of the work. It examines the form but with the end of seeing what the form is saying about the subject matter and content. What is studied is the form-content, the fusion of meaning with form. An example of form-content would be the architecture of a church that seems to "reach" for heaven.

  Evaluative criticism focuses on the artistic merits of a work of art. It judges the work on the basis of certain standards, e.g., insight, magnitude, radiance, etc., in order to determine how good the work is as a whole or to judge one work in comparison to others.

  All three types of criticism are easily seen to be interdependent. We will use all of them in our discussion here and we have incorporated all three types in our Evaluation of Art critique form.

- Before proceeding with the standards of judgment, have the students discuss the following questions:

  Who can be an art critic?

  What should be the proper attitude of an art critic?

  Discuss the following paraphrase of Immanuel Kant: When we judge an object to be beautiful, we are saying that it pleases us just to contemplate it. The pleasure we feel is disinterested as to the object's existence, usefulness, etc.

Discuss the following statement: You my not be entitled to judge a piece of art without making an honest attempt to understand its meaning and purpose.

- There is no great or complete agreement among aestheticians as to which criteria are proper or best in judging art. Our purpose here is to mention and briefly discuss some of the criteria that have been suggested as appropriate for evaluating art. The students should discuss and evaluate each criterion and determine which they will choose to use as standards when critiquing art.

  Sincerity--the "honesty" of a work.
  Is this work a serious expression of the artist's thoughts and ideas? Is this a genuine expression of the artist's personality? Insincerity often appears as sentimentality (as contrasted with sentiment or true feeling).

  Originality--the innovativeness or uniqueness of a work.
  To what degree is this work original? To what degree is its type of expression borrowed from some other work or artist? Is originality for its own sake a suitable criterion for judging art? Are some of the modern "happenings" too motivated to shock rather than express?

  Timeliness--the extent to which a work represents its time period.
  To what extent does this work express the character of its age or time? Timeliness deals with authenticity and may sometimes, e.g., in case of medieval cathedrals, be substituted for sincerity as a criterion.

  Depth and Levels of Meaning--what and how much the artist is trying to say.
  How much is this artist attempting to say or do? Are there different levels of meaning in this work? In a portrait, for example, do we sense the person behind the face? Is there emotional intensity, dignity, a sense of time being suspended, mystery, etc.?

  Magnitude or Effectiveness--the impact or effect of the work as a whole.
  What is the level of impact of this work? Is it important or unimportant? Is it great or trivial? Does it have a quality of greatness to it?

Difficulty or Complexity--the degree of effort and skill required to complete the work.
Does this work seem to have required extraordinary effort and skill? Can you sense that immense force and labor have gone into this work? Is its meaning on a grand scale?

Magnificence--the splendor of a work.
Is there a great profusion of splendid elements in this work? Is there a sense of grandeur, nobility or glory in this work?

Unity--the "wholeness" of a work.
Is this work complete in itself? Is it totally self-contained? Does it approach perfection? Are there any extraneous elements that mar it?

Expressiveness--the power to call up images in the mind.
Does this work communicate experiences, emotions, values? Does it disturb or enthrall? Can you feel, sense, or understand what the artist was trying to say?

Other candidates might be Radiance, Intensity, Brilliance, Clarity, etc. And, of course;the students are free to add to the list of choices.

- After having determined and defined the standards of judgment, the students should be given the opportunities to evaluate pieces of art. First-hand experience through museum visits, attendance at plays, etc., is generally to be preferred, but the use of slides, art prints, and other representations may have to suffice. In these latter cases, the teacher should be sure to point out the dimensions or scale of the works.

  Students should attempt to evaluate different examples within one art form and also to judge works from a variety of forms.

  An Evaluation of Art guide form and an Informal Evaluation of a Painting form are included in this Unit. The students may use these forms as they are or may modify them to suit their own interests.

- Regarding the relationship of the criteria discussed above, to the Evaluation of Art which accompanies this unit, a number of points may be added:

  As said above, the Evaluation has incorporated descriptive, interpretive and evaluative criticism in its questions.

  Some of the criteria discussed above have been included directly, e.g.,effectiveness in Function, or indirectly, e.g., expressiveness in Judgment, in the sections of the form. The student-critic is free, however, to add specific criteria in any section of the form, to interpret the questions of the form in terms of specific criteria, or simply to add other evaluative judgments in the last section of the form, the Critique.

  The form is designed to be applied to any form of art, but that level of ambition may have obvious limits. Some rephrasing or interpretation may be necessary in going from one art form to another. Also, some questions, such as those of Medium and Structure, are highly dependent on the form of art being evaluated. For example, the elements of the visual arts (line, value, texture, etc.) are very different from the elements of music (rhythm, melody, etc.). The student should be familiar with the definitions, elements, techniques, etc., that are peculiar to the art form under consideration in order to render a more comprehensive and sophisticated judgment. There are some fine works available that supply such information. See Suggested Materials List for a selection.

- Finally, some thoughts about judgment. It is a very personal activity. It is dependent to a large extent on the person's knowledge, experience, attitudes, feelings, particular circumstances at the moment, mental state, purposes, and so on. Judgments about the same thing may change. But judgment is a high level of thought and, hopefully, will help to expand and intensify the aesthetic experience.

AESTHETICS

EVALUATION OF ART

TITLE OF WORK: _____

ARTIST: (Painter, Author, Director...)_____

ART FORM: _____ DATE OF WORK: _____

SUBJECT/CONTENT:

What is the subject (that which is immediately represented in this work)?
What is the content (the deeper or total meaning of the work)?
Here list the explicit images, ideas, symbols, themes, etc.

FUNCTION:

What do you think is the purpose of this work? How well does it fulfill its purpose?
Cite examples of the artist's effectiveness.

MEDIUM:

What is the material basis or vehicle of this work?
Does the artist demonstrate technical competence in this medium? Cite specific examples.
What is the scale/dimensions of this work? To what extent does the scale/dimensions affect its meaning, value and significance?

STRUCTURE:

What are the elements of this work and how are they organized?
Are certain elements emphasized?
Does the organization of the elements create certain effects?
Which effects?
To what extent does the structure affect the expression of ideas and purpose?

STYLE:

What is the overall mood, temper, tone, etc. of this work?
What characteristics of the artist's personality, era, location, culture, etc. are expressed?
Can this work be classified as belonging to any major style or movement? Which?

JUDGMENT:

How good do you think this work is? Why?
Does it express or evoke particular values or questions?
If so, what are they?
Is this work significant? Why? In what ways?
Which personal responses did this work evoke in you?
What was its impact or influence on you?
Do you like/dislike this work? Give reasons.

Summarize your personal response to and evaluation of this work in a brief critique.

AESTHETICS

INFORMAL EVALUATION OF A PAINTING

TITLE:

ARTIST:

MEDIUM:

SUBJECT: What is the painting about?

FUNCTION: What do you think is the purpose of this painting?
How well does it fulfill its purpose?

STYLE: What is the mood, temper, personality, etc., of this painting?

JUDGMENT: Is this painting significant? Why? In what ways?
Does it reflect or express particular values, questions?
What are they?
Do you like this painting? Why?
What responses does it evoke in you?

UNIT: AESTHETICS

SUBJECT: The Masterpiece

OBJECTIVES: To help students determine and define criteria for great art.

To guide students in the development of a refined aesthetic sensitivity.

To stress the importance of great art in the humanistic progress of the world.

MATERIALS: The Humanities

Perspectives in Aesthetics

The Humanities Through The Arts

ARTnews Magazine, March, 1980 issue

Selected pieces or replicas of art

(See suggested Materials List for details.)

PRESENTATION:

- Note: It should be made clear to the students from the outset that, while we will be incorporating all the discussion and criteria outlined in the section on judgment, in this section we will be turning our attention to a much higher plateau. Our concern here is not with good art (as contrasted to poor art or mediocre art); it is not even with very good art. Our concern here is with that relatively small number of extraordinary pieces, the great art, the masterpieces.

- As the students conduct this study, it would be interesting and challenging for them ot take a double objective. The first, obviously, would be to discover and determine the criteria for judging art to be great. The second, however, would be to actually identify masterpieces, that is, to determine which paintings, musical compositions, dramas, etc. are to be designated by that very high commendation. And, of course, justification for such choices are to be expected.

- We can begin our study with some simple definitions for class discussion.

  "All great works of art have the magnificent power of arousing the beholder." (Olive L. Riley in Your Art Heritage, McGraw Hill, 1963, p. 5)

  "All great art conveys a message." (Ibid.)

  "There is one indubitable sign distinguishing real art from its counterfeit - namely the infectiousness of art....And not only is infection a sure sign of art, but the degree of infectiousness is also the sole measure of excellence in art." (Leo Tolstoy, Philosophy & Literature, p. 127)

  "Imagination and spirit, understanding and taste - all of these...are required of the genius if he is to create truly beautiful works of art." (Peyton E. Richter interpreting I. Kant, Perspectives in Aesthetics, p. 150)

- Have the students consider the above quotations, which can be expected to start discussion but not take them very far, and them have brainstorm a list of possible criteria that would be more definitive in determining great art.

After the initial brainstorm session, some selection and evaluation of the suggested criteria may take place, but no final determination should be made before going on to the next step.

- In the March, 1980 issue of ARTnews, a number of contemporary experts were asked to provide the criteria for masterpieces. Below are some of their replies. Ask the students to consider and evaluate each description. It is to be noted that these experts were speaking primarily of paintings, but it is expected that the students can extrapolate to include other art forms.

The "highest masterpieces are illustrations of great themes."Kenneth Lord Clark, What Is A Masterpiece.

"A masterpiece is always something separated from its fellows, and the difference seems to be that in it we believe we sense in full what other works were attempting." Creighton E. Gilbert, Professor of the History of Art, Cornell University.

"A masterpiece is a term of endearment we give to something that we love or admire. It implies that we think other people should love or admire it, too. If enough people feel the same way about that something, we call it a real masterpiece. If enough people feel that way for a signficant period of time, we call it a great masterpiece." Burton Fredericksen, Curator of Paintings, J. Paul Getty Museum.

"The Japanese connoisseur Kazuko said that a masterpiece was a work of art that he'd be willing to die in front of. That way of seeing a masterpiece reveals an element of fulfillment I think is necessary." John Walsh, Jr., Baker Curator of Paintings, Museum of Fine Arts, Boston.

"A masterpiece is a product of time. It is an aura conferred on a work of art by generations of experience in recognition of its superior excellence." Edgar P. Richardson, former Director of the Detroit Institute of Arts.

"A masterpiece is: (1) a potent visual experience self-sufficient without intellectual or scholarly scaffolding; (2) a summation of central notions surfacing through its formal and iconographical components; and (3) a timeless statement by its embodiments of absolutes. Some examples of modern masterpieces you can see in New York are Picasso's Les Demoiselles d'Avignon, Léger's The Great Parade and King of Kings by Brancusi." Thomas Messer, Director, Solomon R. Guggenheim Museum.

"Masterpieces represent incredibly rare moments when inspiration, image and materials come together and an artist reaches beyond himself to attain perfection." Therdone Stebbins, Dr., Curator of American Painting, Museum of Fine Arts, Boston.

- After discussing the definitions of these experts, the students should be asked to develop their own standards for the greatness of art. Then an exchange and sharing of views among students can take place. This would prepare the class for the final activity.

- Having developed their criteria of judgment, the students may now, as individuals or as a group, compile a list of masterpieces that would meet the standards they have set.

- Additionally, some sort of display or slide show could be produced with commentary and rationale for the works judged to be masterpieces.

- A further interdisciplinary study could take the form of having the students research and analyze what the cultural impacts of certain masterpieces have been. What has been the effect of a certain great novel on its society? To what extent has a particular painting or musical composition added to the progress of humanity and the human spirit? Etc.

AESTHETICS

SUGGESTED ACTIVITIES:

The following activities are included as additional enrichment experiences. They deal with design elements and artistic experiences and are intended

(1) to develop aesthetic awareness and sensitivity;
(2) to foster creativity and self-expression; and
(3) to involve the student directly in the artistic process.

There is an overlap of lessons in many of the activities. And, of course, discussion and evaluation is recommended as appropriate follow-up to the activities. The teacher, therefore, has flexibility in choosing which activity or groups of activities would best supplement the program design in terms of both student production and cognitive/affective development.

1. The arts respond to stimuli--love, fear, tension, beauty, suffering, victory, etc. Ask the students to take any idea or emotion and create their own expressions in painting, dance, poetry or music. Then have displays or performances in the classroom so that everyone in the class will benefit.

2. In order to encourage the students to think functionally as well as artistically, ask them to design their own furniture, set of dishes, wall decor that serves as a storage area, etc.

3. In order to make the students aware of the many styles that artists use to create, have them select a subject which is interesting to them--a person, a tree, a landscape, an animal, etc. Have the students interpret their subject using different styles of art: impressionism, cubism, abstract expressionism, etc.

4. In order to encourage the students to experiment with different forms of art, have them construct some junk sculpture. The sculptures may be composed of a variety of materials brought from home, especially those of different textures, sizes, and uses.

5. In order to have students understand the expressive content of colors, have them do an abstract portrait of themselves, a friend, or a family member using only colors that express the personality of the subject. Then conduct a discussion as to the choices of colors.

6. In order to have students "feel" with their eyes, have them bring in different textures of materials from their homes, for example, wood, sponge, lace, satin, yarn, knits of various sorts, paper, seashells, etc. Then ask the class to feel the textures with their fingers. As a group, have them assemble all the materials into a large assemblage of different textures.

7. To challenge the students to capture an action in a painting or a piece of sculpture, have them combine several stages of an action into the composition. Plan some background shapes to add to the sense of movement and use color values to emphasize the transition.

8. In order to give the students practice in depicting motion have them cut photographs into strips and shift the strips to suggest motion. The adjusted strips can then be glued on to a piece of art board.

9. To acquaint the students with Cubist techniques and perspectives, give them the opportunity to create a painting or collage from a model in the classroom. The model should include piles of books, milk cartons, and other geometrically shaped materials from the classroom. Encourage the students to move around the model and incorporate the different points of view into their work.

10. In order to have the students experience how space "speaks" through the picture plane, have them draw a stairwell, looking up or looking down.

11. To encourage the students to express an emotion artistically, use clay to model a figure that could be named Joy, Fear, Anger, etc. Have them use their hands more than tools and encourage them to include open spaces in their sculpture. For those who prefer to use movement or dance, ask them to choose a musical selection (especially an instrumental one) that expresses strong emotion. They then may create a pantomime presentation or perform a dance interpretation of the music.

12. To stimulate innovative thinking, students should be encouraged to experiment with combinations of light sources, materials and techniques in order to create unusual designs. For one such activity, have the students make photograms of leaves, nails, etc.

13. In order to have the students explore the artistic elements of photography, have the students do a photo-montage. Ask them to combine faces and parts of faces to express a strong emotion.

14. Challenge the students to capture an aesthetic experience on film. Have them do a three-minute film with an 8 mm. movie camera. The subject of the film could be texture, color or movement, or other artistic elements. Encourage them to find many examples of those elements in the forms around them.

15. In order to have the students experiment with the effects of lighting, have them make their own slides with 2 x 2 inch Kodak glass mounts. Using transparent, translucent and opaque materials, have the students form designs for projection and discussion.

16. In order for the students to experiment with topography and lettering, have them use a word to communicate a message or feeling. Then guide them to design free-cut letters to convey the meaning of a word--thick, sticky, square, nervous. Allow them to display their work on an Adjective Bulletin Board.

17. As a relatively ambitious project in the study of creativity and art, help the students arrange to study with a local artist during the creation of a piece of art. The student should take slides and tape the artist's discussion during the different phases of work. Emphasis should be placed on the artist's creative process, techniques and personal evaluation. A slide/tape show can then be produced and shown to the entire class. If possible, large groups of students can be divided to work with a variety of artists, possibly in different art forms, to produce several sound/slide shows.